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ABSTRACT

This report details one piece of a larger, integrated research plan to provide scientific evidence on the effectiveness of fine arts interventions in promoting positive change in youth. This report, Phase 3, states that, building on prior work, interview data were collected and analyzed from 35 arts interventions in the Los Angeles (California) area with the objective to relate expert assessments of the prosocial value of a range of fine arts interventions to specific program features. The results of this analysis will be combined with earlier research to lay the foundation for a longitudinal, multi-city field experiment tracking the impact of arts interventions on at-risk youth. Analysis suggests that serious artistic instruction is a necessary program feature for fine arts interventions to promote prosocial development in youth. It notes that this association of artistic discipline with prosocial development in youth is not a surprise: review of the research literature on community-based intervention programs pointed to disciplined effort as one characteristic of effective interventions, and the subsequent study of "best practice" arts interventions supported the same conclusion. The report pinpoints five program features as strongly associated with prosocial impact: extended time-in-program; complementary program components; ties with other community organizations; youth mentorship opportunities; and emphasis on performance and presentation. (Contains 2 figures, 13 tables, and 22 notes. Appendixes contain expert surveys, interview protocol, and program data charts.) (BT)

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The Arts and Prosocial Impact Study: Program Characteristics and Prosocial Effects

Ann Stone, Tora Bikson, Joy Moini, and David McArthur

DRU-1887-LADCA

June 1998

Prepared for the City of Los Angeles Cultural Affairs Department

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EXECUTIVE SUMMARY

Practitioners have long held that fine arts interventions are effective programs for promoting positive change in at-risk youth. Testimonials from practitioners, however, are considered "anecdotal evidence" in the research and policy communities and as such, do not carry the weight of more rigorous, scientific studies. Due to the limited funding of fine arts programs, it is not surprising that few well-designed evaluations of arts interventions have been conducted: practitioners are justifiably inclined to channel their scarce resources towards their program activities. A longer term view, however, calls for rigorous research that will demonstrate -- in both quantitative and qualitative ways -- the impact that fine arts interventions have on those who participate.

This study represents one piece of a larger, integrated research plan to provide scientific evidence on the effectiveness of fine arts interventions in promoting positive change in youth. Building on our prior work[1,2], we collected and analyzed interview data from 35 well-known arts interventions in the Los Angeles area. Our objective was to relate expert assessments of the prosocial value of a range of fine arts interventions *to specific program features*. These specific features included aspects of program structure (e.g., the number of hours participants spend in class), program philosophy (e.g., the importance of teaching "life skills" in addition to artistic skills), program operations (e.g., whether or not the program director is a full-time position), and other characteristics. The results of this analysis, in turn, will be combined with earlier products of this research (including an extensive literature review and an examination of best practices) to lay the foundation for the core component of the research: a longitudinal, multi-city field experiment tracking the impact of arts interventions on at-risk youth.

Research Approach

Our initial task in this project was to examine and synthesize findings from our earlier research to generate a promising set of program characteristics for study -- characteristics that were frequently associated with positive youth outcomes in both prior studies. Next, we sought to identify a large number of arts interventions in the Los Angeles area (N=241) from which we would later select a subset for in-depth data collection. Relying on natural variation, we expected

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[1] McArthur, D. & Law, S.A. (1996). "The Arts and Prosocial Impact Study: A Review of Current Programs and Literature." Santa Monica, CA: RAND, DRU-1457-LADCA.

[2] Stone, A., McArthur, D., Law, S.A., Moini, J. (1997). "The Arts and Prosocial Impact Study: An Examination of Best Practices." Santa Monica, CA: RAND, DRU-1686-LADCA.

that in any large group of programs, some would have very strong prosocial effects on at-risk youth while others would not be so strong on this dimension. We then surveyed a sizable panel of experts to rate the strength of the 241 programs in effecting positive developmental change in youth.

After receiving the completed surveys from the expert panel, we selected a subset of 35 programs to interview. First, we eliminated all programs that were known by fewer than five experts. This decision was made to promote the robustness of the findings. Second, we eliminated programs whose prosocial effects on disadvantaged youth were judged by our expert panel to be of intermediate strength. This permitted us to focus our detailed data collection efforts on reasonably well-known fine arts programs that differed noticeably in their prosocial impact. Thus, we concentrated on two Groups of programs for in-depth study: one Group consisted of those programs judged to have the highest impact on prosocial development, the other Group consisted of those programs judged to have the lowest impact on prosocial development. (Methodological discussion of these procedures appears in Section II, below.)

Through interviews we gathered both quantitative and qualitative data in an effort to learn how these two Groups of programs differed in ways that might be associated with strength of prosocial impact (as informed by our prior work). The interviews were administered to program directors by telephone, using a structured interview protocol designed to collect detailed information regarding program features, organization, operations, and philosophy. Interview responses were recorded, coded, and analyzed using statistical and other methods. If our data analysis revealed systematic differences between the low- and high-impact Groups, we would have important evidence regarding which program features might be most influential in effecting positive change in youth.

Discussion of Findings

Our analysis found that serious artistic instruction is a necessary program feature for fine arts interventions to promote prosocial development in youth. By employing professional artists as teachers, by demonstrating artistic discipline, and by placing the youth in a program structured to impart artistic mastery, serious artistic instruction offers an environment of immediate challenge and meaningful rewards. This association of artistic discipline with prosocial development in youth is not a surprise: Our review of the research literature on community-based intervention programs pointed to disciplined effort as one characteristic of effective interventions; our subsequent study of "best practice" arts interventions supported the same

conclusion; and recently published studies by other researchers provide additional corroborating evidence[3,4].

The presence of disciplined artistic instruction, however, is not sufficient to explain why some arts interventions are widely viewed as more effective than others in promoting positive developmental change in youth. The data from this study show that both Groups of programs -- those receiving the highest and the lowest ratings for prosocial impact -- are quite strong across the dimensions relating to artistic emphasis and quality. In other words, this characteristic did not discriminate across the two Groups of programs.

Thus, artistic discipline may be thought of as a "necessary, but not sufficient" condition for effecting prosocial change within the arts intervention setting. This view, in fact, is consistent with recent research[5] which suggests that serious arts training provides a fertile environment *within which other key developmental changes can take place*. In other words, it may be the *interaction* of fine arts instruction with other program features which explains how arts interventions are able to effect prosocial development in youth.

What might those other program features be? In this study, five program features were found to be most strongly associated with prosocial impact; in each case, the association with prosocial impact attained statistical significance:

- *Extended time-in-program*. The arts interventions receiving the highest ratings for prosocial impact were more likely to allow participants to repeat classes and were more likely to offer ongoing sessions that continued indefinitely.
- *Complementary program components*. The arts interventions receiving the highest ratings for prosocial impact were more likely to provide youth with additional program components beyond arts instruction. These additional program components included counseling, sports, tutoring, and computer labs.
- *Ties with other community organizations*. The arts interventions receiving the highest ratings for prosocial impact were more likely to have ties with one or more community organizations. These community organizations included schools, other arts organizations, youth service agencies, and community centers.

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[3] Heath, Shirley Brice, & Soep, Elisabeth (1998). "The Work of Learning at Youth-based Organizations: A Case for the Arts." Stanford University. Prepared for submission to Educational Researcher.

[4] Heath, Shirley Brice & Roach, Adelma Aurora (1998). "The Arts in the Nonschool Hours: Strategic Opportunities for Meeting the Educational, Civic Learning, and Job-training Goals of American Youth." Stanford University and The Carnegie Foundation for the Advancement of Teaching. A Briefing for the President's Committee on the Arts and Humanities.

[5] Ibid 3, 4.

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- *Youth mentorship opportunities*. The arts interventions receiving the highest ratings for 0prosocial impact were more likely to provide formal youth mentorship opportunities within their programs. Generally, youth mentors were themselves "graduates" of the program.
- *Emphasis on performance and presentation*. The arts interventions receiving the highest ratings for prosocial impact were more likely to place emphasis on end-of-session performances or presentations. These events generally involved weeks of preparation and culminated with a performance in front of adults and peers.

Other program features targeted in this study also evidenced a link to prosocial impact in the expected direction -- but not at a statistically significant level. For example, Group A arts interventions (those rating highest in prosocial impact) were more likely to treat "life skills" development as a primary objective of their programs; however, while the difference between the two Groups was in the predicted direction and large enough to be noteworthy, it was not statistically significant. Similarly, while Group A arts interventions were more likely to offer "enabling" services such as transportation or meals, the difference was not strong enough to attain statistical significance. The lack of statistically significant differences across these dimensions, however, is not cause to disregard these program features as potential keys to effecting positive developmental change in youth. From a statistical standpoint, finding significant differences within a group of 35 programs is a difficult hurdle to clear. The fact that we found so many noteworthy (albeit, not statistically significant) differences *in the direction we expected* leads us to keep many of these factors in mind in our future investigations.

We believe the results of this study can make an important contribution to the arts intervention community. Given that public service programs are always coping with resource constraints, the findings of this study (together with the prior research on which they are based) help answer the question: "What should we do if we want to develop or sustain a successful fine arts program that aims to have a prosocial developmental impact on youth?" The results presented here help answer that question by providing new evidence that specific program features are associated with arts interventions' success in effecting positive change in youth. These promising indications should be of interest to both policy makers and practitioners in the field.

Our findings both corroborate and complement several recent studies of arts-based social programs for youth which suggest both individual-level and program-level variables make important explanatory contributions to understanding prosocial effects of arts interventions. In particular, Shirley Brice Heath and her colleagues have recently concluded a 10-year longitudinal

study of programs outside of schools -- athletic, community-service and arts-based -- that were judged to offer effective learning environments[6]. The researchers offered several reasons why the arts-based programs were more effective than the other programs they investigated. Viewed broadly, these reasons center around the idea that arts programs create environments that "put the young on the edge" -- situations that combine heightened risk, through socially visible performances and peer critiques, with dynamic rules that structure participants' behavior and encourage personal accountability.

Heath's work, with its emphasis on problem-solving and cognition, suggests certain micro-level variables for further investigation to help explain the positive effects of arts interventions. Interestingly, other recent arts-related studies[7] document potentially important sources of prosocial effect at a more macro-level (e.g., taking more than one art course in school; pursuing arts activities during independent free time). Our research findings are consistent with both the "micro" and "macro" perspectives: both individual-level and program-level variables make important explanatory contributions to understanding prosocial effects of arts interventions.

In fact, our emerging model of effective arts interventions envisions *interactions* between program-level and individual-level variables as the strongest source of prosocial effects. In particular our results strongly indicate that organizational features -- such as the provision of complementary components and ties with other community organizations -- complement the cognitive, motivational, and social features
of high-quality arts interventions. Almost certainly, several of these features will be necessary (and no single one sufficient) to ensure success.

To date, the studies on arts interventions -- those conducted by RAND and by others[8,9] -- are highly consistent, converging on a set of results that prove credible. These studies, however, are mainly based on literature reviews, secondary data analyses, and cross-sectional self-report research. What is needed now is field-experimental research that is designed in advance to test the hypotheses emerging from this body of literature, and that relies on a
sufficiently sizable sample and extended time frame to generate both statistically and socially significant conclusions.

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[6] Ibid 3, 4.

[7] Catterall, James S. "Involvement in the Arts and Success in Secondary School." The UCLA Imagination Project, Graduate School of Education & Information Studies, UCLA. Americans for the Arts Monographs, Vol. 1, No. 9.

[8] Ibid 3, 4, 7.

[9] Caliber Associates (1998). "The YouthARTS Development Project Outcome Evaluation Report." Prepared for the U.S. Department of Justice, Office of Juvenile Justice and Delinquency Prevention.

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We are most grateful to the dozens of arts intervention directors who participated in this study. Despite their busy schedules, they devoted considerable time to our interviews and were refreshingly candid and insightful in their comments. We also would like to thank the many Los Angeles-area professionals who took the time to respond to our survey; their combined expertise was crucial to this project.

Additionally, we would like to acknowledge the contribution of several RAND colleagues. First, thanks to Roger Benjamin, Director of RAND's Institute on Education and Training for providing the initial support as well as ongoing commitment to the project. Second, our thanks to Rose Marie Vigil and Joyce Gray for managing the secretarial and administrative duties associated with the project. Finally, we thank Sally Ann Law for her lasting intellectual contributions to this study.

I. INTRODUCTION

Practitioners have long held that fine arts interventions are effective programs for promoting positive change in at-risk youth. Testimonials from practitioners, however, are considered "anecdotal evidence" in the research and policy communities and as such, do not carry the weight of more rigorous, scientific studies. Due to the limited funding of fine arts programs, it is not surprising that few well-designed evaluations of arts interventions have been conducted: practitioners are justifiably inclined to channel their scarce resources towards their program activities. A longer term view, however, calls for rigorous research that will demonstrate -- in both quantitative and qualitative ways -- the impact that fine arts interventions have on those who participate.

This study represents one piece of a larger, integrated research plan to provide scientific evidence on the effectiveness of fine arts interventions in promoting positive change in youth. Building on our prior work[1,2], we collected and analyzed interview data from 35 well-known arts interventions in the Los Angeles area. Our objective was to relate expert assessments of the prosocial value of a range of fine arts interventions *to specific program features*. These specific features included aspects of program structure (e.g., the number of hours participants spend in class), program philosophy (e.g., the importance of teaching "life skills" in addition to artistic skills), program operations (e.g., whether or not the program director is a full-time position), and other characteristics. The results of this analysis, in turn, will be combined with earlier products of this research (including an extensive literature review and an examination of best practices) to lay the foundation for the core component of the research: a longitudinal, multi-city field experiment tracking the impact of arts interventions on at-risk youth.

The rest of this report is organized as follows: Section II presents our research approach and methods; Section III summarizes the research results; Section IV highlights the key research findings, and discusses the study's implications for future research in this area. The Appendices include copies of our survey, interview, and data coding instruments.

II. RESEARCH APPROACH

Overview

This research was designed to provide systematic and detailed analysis of specific features of arts interventions which previous studies have suggested are key to effecting positive change in youth[3]. Specifically, in this study we wanted to find out what distinguishes fine arts programs with very strong prosocial effects from other programs that may be equally strong in the fine arts, but that are not exceptional for their influence on other developmental aspects of youth at-risk.

The work itself was structured into five tasks. First, we developed an interview protocol which included several questions on each of the program characteristics that our prior research had associated with prosocial impact. Second, we assembled a comprehensive list of arts interventions in the Los Angeles area. Third, we identified a subset of programs for in-depth interviews by surveying a group of experts with knowledge about arts, education, and youth services. Fourth, we conducted interviews with the directors of this subset of programs, focusing our questions on the targeted set of program features identified by prior research. Finally, we analyzed the data from these interviews, relating the incidence of specific program features to the experts' collective judgment of the programs' success in effecting prosocial development in youth.

Comprehensive List of Arts Organizations

An early effort of this project was to identify a large number of arts interventions in the Los Angeles area from which we would later select a subset for in-depth data collection. This was accomplished in two steps, as described below.

The first step was to assemble a comprehensive list of local arts organizations. Drawing from several sources (e.g., arts databases on the World Wide Web, published youth directories, expert referrals), we compiled a list of 241 organizations. Some of the sources we consulted did not provide descriptive information on program activities or populations served; others had not been updated for years. In the interest of inclusiveness, we decided to accommodate some programs in our survey though we were unsure if they currently provided arts programming for at-risk youth.

The next step was to select a smaller group of organizations (approximately 50) from this larger pool of 241. To do so we relied on collective input obtained by surveying

a diverse group of experts with knowledge about Los Angeles-area arts interventions targeting at-risk youth. For this purpose, we identified 38 individuals with a variety of professional backgrounds and representing different ethnic, racial, and gender groups. Table 1, below, shows the professional backgrounds of the experts we surveyed.

PROFESSIONAL BACKGROUND	NUMBER OF PERSONS	PERCENT OF TOTAL GROUP
Youth arts programming	10	26%
City or social services	9	24%
Arts (general)	8	21%
Youth services or community centers	7	18%
Education or research	4	11%
Total:	38	100%

Table 1. Background of Experts Surveyed

Expert Survey

Each of the 38 experts was mailed a survey instrument requesting opinions about how well the 241 arts programs effected prosocial behavior in youth. We underscored this point by saying that we were not asking them to judge the overall quality of the youth arts programs, but rather to judge one aspect in particular: whether they seem to promote positive developmental change in youth.

Specifically, the experts were asked to rate the arts interventions as either "very strong", "strong", or "not so strong" on this particular dimension; if they did not know how to rate a program on this dimension they were asked to select "don't know"; if they had never heard of a program they were asked to select "never heard of". The survey instrument was accompanied by a cover letter and a self-addressed, postage-paid envelope in which to return the completed survey. The cover letter (a copy of which appears in Appendix A) explained the purpose of our larger study and how the survey fit into the overall research plan. We promised confidentiality to all respondents. A telephone number was provided if they wished to speak with us regarding the purpose of the survey or the instructions for its completion.

After receiving the completed surveys from the expert group, we compiled a database showing the number of experts who were familiar enough with each organization to assign it a rating on the three-point scale we provided (rather than choosing "don't know" or "never heard of"); for each organization the mean rating was calculated[4].

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Program Interviews

Relying on the database so obtained, we selected a subset of arts programs to interview as follows. First, only those organizations which received ratings from five or more experts were considered. This decision was made to promote the robustness of the findings. Second, among those programs that received five or more ratings, two groups were formed: one group consisted of those programs receiving the highest mean rating for positive developmental impact; the other group consisted of those receiving the lowest mean rating for positive developmental impact. (Numerical mean ratings for the two groups are reported below, in Section III.) These two groups -- later referred to as "Group A" and "Group B," respectively -- would form our subset of programs for in-depth interviews.

The rationale behind choosing to interview those organizations with the lowest scores as well as those with the highest scores was to learn as much as we could about the mechanisms most responsible for promoting positive change in youth who participate in arts interventions. If we observed systematic differences between the low scoring and the high scoring groups when we examined their programs, we would have gained important evidence regarding which program features might be most influential in effecting positive change in youth.

The interview was administered by telephone and took approximately one hour. The program directors of the arts interventions were the interview subjects. The interview was conducted using a structured interview protocol, designed to obtain detailed information regarding program features, organization, operations, and philosophy. (A copy of the interview protocol appears in Appendix B.)

Interview responses were recorded in a data chart, and later coded for analysis. (A copy of the data chart appears in Appendix C.) All interview records associated with a particular arts intervention were assigned an arbitrary identification number; in this way, the results of this study cannot be attributed to any particular program included in the interviews. The identification numbers included a prefix which indicated whether the arts intervention received a high or a low mean score in the expert survey.

III. RESULTS

Expert Survey

We obtained a 76% response rate to our survey: 29 of the 38 experts returned completed surveys in which they rated some portion of the 241 arts programs listed. Nonrespondents were similar in professional background to the respondents, suggesting minimal response bias in our survey.

Figure 1, below, shows the number of experts who rated each of the 241 programs in the survey. Specifically, the figure displays the number of experts who knew the programs well enough to rate them on the three-point scale for prosocial impact (i.e., "very strong", "strong", or "not so strong"). As the first vertical bar in the figure indicates, 40 programs were not known by any of the responding experts; 29 programs were known by only one respondent, and so on. The best-known program received a rating from 21 respondents, as indicated by the last vertical bar in the figure. The median number of ratings received by a program was five.

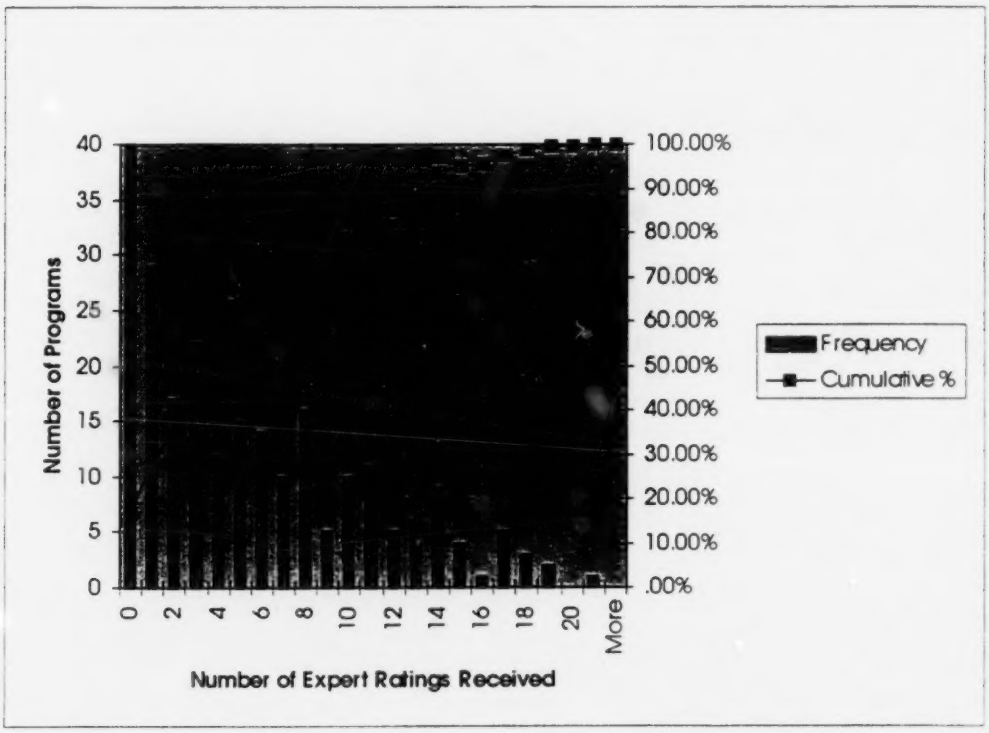

Figure 1. Number of Experts Who Rated the 241 Programs in Survey

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As was noted in the previous section of this report, we selected our interview group from those programs which were rated by five or more experts. Out of the 241 programs listed in the survey, 121, or 50% of the programs, received ratings from five or more experts. By limiting our interviews to those arts interventions known by a significant number of experts, we were able to increase the reliability of the analysis to follow.

A mean rating score was calculated for each of the 121 programs receiving five or more expert ratings[5]. The minimum possible score was 1.0 (which would result if all experts rating the program scored it as "not so strong" in its impact on prosocial development of participants); the maximum possible score was 3.0 (which would result if all experts rating the program scored it as "very strong" in its impact on prosocial development of participants). Figure 2, below, shows the distribution of mean rating scores among the 121 arts interventions known to five or more experts.

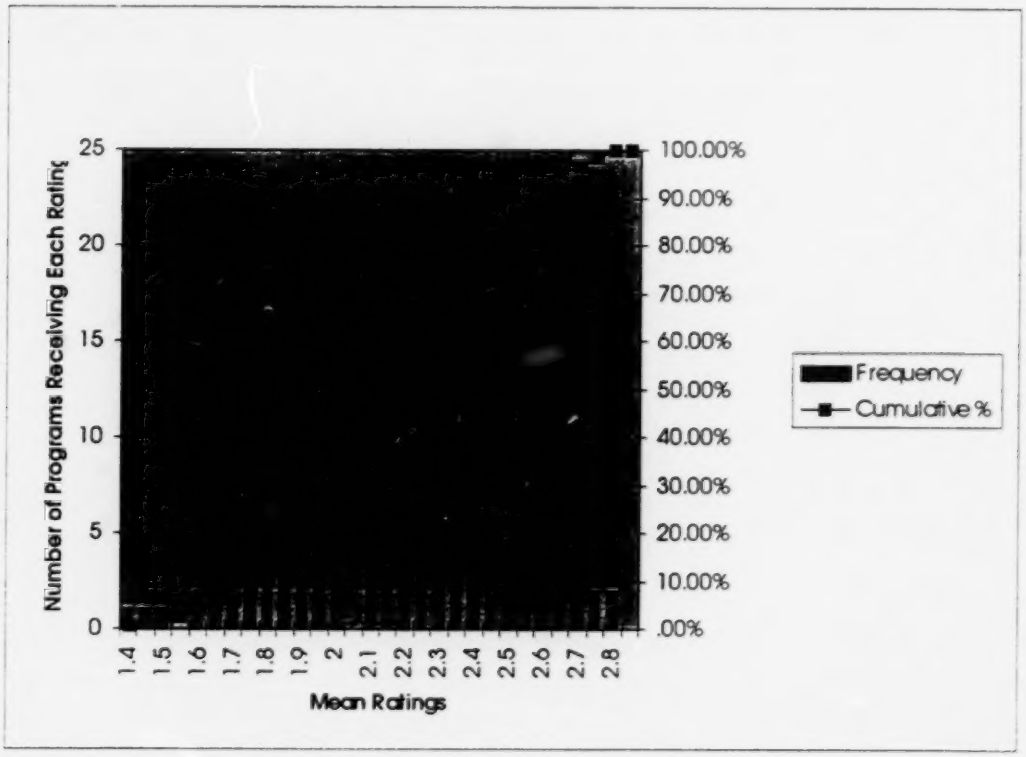

Figure 2. Distribution of Mean Rating Scores Among 121 Well-Known Programs

Among the 121 programs, the program receiving the lowest score had a mean rating of 1.33, as indicated by the first vertical bar in Figure 2. The last vertical bar in the

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figure represents the two programs receiving the highest mean scores (2.77 and 2.80). The mean score of all 121 programs combined was 2.18.

To select two groups of programs -- those receiving the highest and lowest ratings for prosocial impact -- we relied on standard descriptive statistics. Specifically, we chose programs that were at least 0.75 standard deviations above or below the mean score of all 121 programs[6]. A total of 54 programs were thus identified. After initial telephone inquiries were made, however, six of the 54 programs were determined to be components of other "parent" programs already on the list, leaving a final total of 48 programs.

Program Interviews

From the target group so identified, we scheduled and completed a full interview with 35 (or 73%) of the 48 programs. Among the 13 programs in the targeted group that were not interviewed, five were excluded by the research team because initial inquiries indicated they did not, in fact, meet the study criteria (e.g., they offered only one-day arts sessions). Another five programs did not respond to repeated contact efforts, and one selected program had apparently gone out of existence. The remaining one program agreed to participate but could not schedule an interview appointment within the time frame for this research. These problems disproportionately affected the subset of programs judged not to have a very strong effect on the positive development of disadvantaged youth. Thus, as Table 2 shows, the final group of programs from which detailed interview data were collected included 21 programs in the strong prosocial impact category (mean rating = 2.55) and just 14 programs rated as not so strong on this dimension (mean rating = 1.77). ("Group A" refers to those programs rated highest for prosocial impact; "Group B" refers to those programs rated lowest for prosocial impact.)

	GROUP A (Highest Rated Prosocial Impact)	GROUP B (Lowest Rated Prosocial Impact)
Number of programs	21	14
Highest mean rating	2.80	1.94
Lowest mean rating	2.42	1.43
Mean rating of Group	2.55	1.77

Table 2. Programs Interviewed

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The remainder of this Section summarizes how the two Groups of arts interventions (those receiving the highest and the lowest mean ratings for prosocial impact) compared with respect to several program features probed by our interviews. We chose to focus on specific program features (e.g., time-in-program, life skills training, mentoring, organizational networks) because earlier research suggested they were important elements in effecting positive developmental change in youth[7]. Table 3 lists the key program features we investigated in our interviews. Several questions were asked about each program feature; the answers to these questions, taken together, were the basis upon which we compared the extent to which each program element was present in the two Groups of arts interventions.

PROGRAM FEATURE	SAMPLE TOPICS PROBED IN INTERVIEW
Organizational structure	• Independent organization • Contractor
Personnel characteristics	• Program directors • Artist-teachers • Youth mentors
Program evaluation	• Outside evaluation • Internal evaluation • No evaluation
Work skills training	• Work-related arts skills • Office skills
Life skills training	• Social skills • Communication skills • Personal skills (e.g., discipline)
Time spent in program	• Hours/week; weeks/year • Multiple or repeat classes • Ongoing sessions
Training in the arts discipline	• Use of professional artists • Depth of instruction • Emphasis on artistic mastery
Complementary services	• Sports • Counseling • Tutoring
Enabling services	• Transportation • Snacks • A place to "hang out"
Organizational networks	• Schools • Social service organizations • Arts institutions

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Mentorships	• Program "graduates" • Formal or informal youth mentorships • Adult mentoring
Incentives and rewards	• End-of-session performances • Public recognition • Other incentives and rewards

Table 3. Program Features and Sample Topics Probed in Interviews

Summary of Comparative Findings

The following discussion and series of tables report the percentage of programs in each Group that exhibited particular characteristics. (Percentages are reported to make comparisons easier; in all cases, the percentages are based on 21 programs in Group A and 14 programs in Group B). When the differences between Groups were strong enough to pass tests of statistical significance[8], they are marked with asterisks[9]. It is important to note that all information reported below is based solely on the program directors' responses to our interview questions; in this study, we did not independently assess the art interventions' operations, philosophy or outcomes.

Artistic emphasis and quality. The highest and lowest rated programs for prosocial impact (Groups A and B, respectively) did not differ noticeably on dimensions that have to do with artistic emphasis or quality. For example, both Groups relied almost exclusively on professional artists to teach in their programs (Group A: 90%; Group B: 100%). Similarly, 71% of the programs in both Groups rated "artistic mastery" as a high priority objective for their youth arts interventions. Finally, 100% of the programs in both Groups incorporated an arts demonstration in each class session. Table 4, below, summarizes these results.

Our prior research on "best practice" arts interventions led us to focus on the role of artistic discipline in effecting positive developmental change in youth. In that study, the program directors we interviewed were unanimous in their belief that while their primary goal was to help youth develop as *people* -- rather than as professional *artists* -- their success in achieving this broader objective was due, in large part, to the disciplinary arts training around which they structured their programs. They asserted that the arts, when taught with a high degree of disciplinary fidelity and an emphasis on participation, constituted an effective vehicle for generating positive, important change in youth.

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The fact that arts interventions in Groups A and B emphasized artistic discipline almost equally in their programs suggests that artistic mastery may be a necessary -- but not sufficient -- condition for effecting prosocial development in youth. In other words, serious arts training may serve as a vehicle for positive change in youth; however, it must be viewed in combination with other program features if we are to explain why some arts interventions excel so notably in their broader developmental objectives.

	GROUP A (% of programs)	GROUP B (% of programs)
Use professional artists as teachers	90%	100%
Emphasize artistic mastery	71%	71%
Conduct arts demo in each class	100%	100%

Table 4. Program Features Related to Artistic Emphasis

Organizational and operational characteristics. Other areas where we found only small differences between the Groups included organizational and operational characteristics. For example, as shown in Table 5, approximately three-quarters of the programs in each Group operated as independent, stand-alone organizations (Group A: 76%; Group B: 71%); approximately one-quarter of the programs operated by contracting their services to other organizations (Group A: 24%; Group B: 29%). The two Groups also reported similar program evaluation practices, with only a small proportion of programs engaging outside organizations to conduct evaluations (Group A: 10%; Group B: 14%). The remainder of the programs either conducted informal, internal evaluations (Group A: 71%; Group B: 79%) or did not evaluate their programs at all (Group A: 19%; Group B: 7%).

While a majority of programs in both Groups reported some type of program evaluation, it should not be inferred from these results that the evaluations were conducted in a scientifically rigorous manner. In fact, the evaluations described during the interviews consisted mainly of informal questionnaires or the collection testimonials from participants, teachers, and parents or guardians. (For an in-depth discussion of the state of evaluation in the arts intervention field, see our review of the research literature.[10])

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	GROUP A (% of programs)	GROUP B (% of programs)
Operate as independent organization	76%	71%
Operate by contracting services to other organizations	24%	29%
Engage outside organizations to conduct program evaluations	10%	14%
Conduct informal, internal program evaluations	71%	79%
Do not evaluate program	19%	7%

Table 5. Organizational and Operational Characteristics

Intensive commitment of effort over time. Group A programs, on average, provided more time-intensive and lengthy participation opportunities than did Group B programs. These time-related differences were evident in several ways, as shown in Table 6. For example, Group A programs averaged 3.31 hours of class time per week, whereas Group B programs averaged 2.56 hours per week[11]. While 24% of Group A programs offered classes on an ongoing basis, none of the Group B programs did. Finally, substantially more Group A programs allowed participants to repeat courses (Group A: 76%; Group B: 21%); slightly more Group A programs offered multiple courses in a series (Group A: 71%; Group B: 64%).

We designed our program interviews to collect several measures of participation opportunities because our earlier research on "best practice" arts interventions indicated the importance of time spent in program activities. In that study, several practitioners noted that it often took many weeks (or months) before certain youths developed enough trust in the program and staff to meaningfully participate in the activities. Others spoke of the importance of being a stable force in the youths' lives when so much else in their world was transient and chaotic.

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	GROUP A (% of programs -- except if otherwise indicated)	GROUP B (% of programs – except if otherwise indicated)
Average class time per week	3.31 hrs/wk	2.56 hrs/wk
Offer ongoing classes	24% **	0% **
Allow repeat classes	76% ***	21% ***
Offer multiple classes in series	71%	64%

** Difference is statistically significant at 0.05% level
*** Difference is statistically significant at 0.01% level

Table 6. Program Features Related to Time Commitment

Skill foci outside the arts domain. While all programs in Groups A and B focused on the development of artistic skills (this was a criterion for inclusion in the study), the two Groups differed in the importance they ascribed to developing other types of skills in their participants. Most notably, when asked if the development of general "life skills" (e.g., tolerance, self-esteem, discipline) were a primary objective of their programs, 67% of Group A interventions answered "yes," compared to 43% of Group B interventions. Group B interventions, however, were more likely to cite "work skills" development (e.g., art-professional skills, office skills, job search skills) as a primary objective of their programs (Group A: 14%; Group B: 21%). These results are summarized in Table 7.

	GROUP A (% of programs)	GROUP B (% of programs)
Life-skills development is a primary objective of program	67%	43%
Work-skills development is a primary objective of program	14%	21%

Table 7. Emphasis on Skills Outside the Arts Domain

In addition to the two questions described above for which a "yes" or "no" was required, we included a few open-ended questions related to skill development. These open-ended questions prompted the interviewee to list the specific skills (beyond artistic skills) that youths developed by participating in the program. These questions generated a rich database of responses, which we will continue to analyze as we pursue the next phase of our research. In Table 8, below, we present a high-level summary of the types of skills mentioned by program directors.

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SKILL CATEGORY	EXAMPLES
Social skills	• Tolerance and respect • Conflict resolution • Teamwork
Self-construct	• Self-esteem • Academic confidence • Social confidence
Personal growth	• Independence • Maturity • Goal-setting and planning • Risk-taking • Coping with stress
Task completion and responsibility	• Discipline • Accountability • Integrity
Communication skills	• Writing and literacy • Speaking skills • Persuasion skills
Cognitive skills	• Problem solving • Critical thinking • Math and spatial concepts
Creativity	• Creative thinking • Imagination
Physical coordination	• Motor skills • Eye-hand coordination
Arts-related work skills	• Audition skills • Performance skills • Arts career awareness
General work skills	• Office skills • Supervisory/managerial skills • Computer skills • Positive work habits

Table 8. Categories of Skill Development Cited by Program Directors

Program components in addition to the arts. While all programs in Groups A and B offered arts courses (a criterion for inclusion in the study), the two Groups differed in the number and type of additional program components incorporated in their overall structure. As shown in Table 9, below, Group A interventions included non-arts components in their programs more often than did Group B interventions. For example, 43% of Group A interventions offered one or more "complementary components" (e.g., tutoring, counseling, computer labs), compared to 10% of Group B interventions.

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Similarly, 48% of Group A interventions provided one or more "enabling components" (e.g., transportation, snacks, a place to "hang out"), compared to 19% of Group B interventions.

We chose to investigate the presence of complementary and enabling components based on our earlier review of the research literature on community-based intervention programs. This body of research identified several "implementation characteristics" that influenced the effectiveness of community-based interventions[12]. One such characteristic was the presence of *complementary* program components; these additional components allowed participants to broaden their involvement in the intervention, thereby increasing the opportunity for impact. Another characteristic noted by prior research was the presence of *enabling* services; these services facilitated attendance by removing common (and often mundane) obstacles to program participation.

	GROUP A (% of programs)	GROUP B (% of programs)
Complementary components are part of program (e.g., tutoring)	43% *	10% *
Enabling components are part of program (e.g., transportation)	48%	19%

* Difference is statistically significant at 0.1% level

Table 9. Program Components -- in Addition to Arts Courses

Networks with other organizations. Group A programs were more likely to have an organizational network (i.e., formal or informal ties to other organizations in the community) than were Group B programs. For example, 90% of Group A interventions reported having formal ties to one or more community organizations, compared to 71% of Group B interventions. Similarly, when asked about informal ties to other organizations, 52% of Group A programs reported having one or more such ties, compared to 14% of Group B programs. Table 10 summarizes these results.

Program directors mentioned several types of organizations with which they had formal or informal ties. The types of organizations most commonly noted were schools, others arts organizations, youth service agencies, and community centers. We learned through our interviews that such organizational ties are often of a temporary nature. In many cases the inter-organizational relationships were fostered by specific grants or temporary funding streams; when the funds were gone, the organizational relationships dissipated.

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	GROUP A (% of programs)	GROUP B (% of programs)
Formal ties with one or more community organizations	90%	71%
Informal ties with one or more community organizations	52% **	14% **

** Difference is statistically significant at 0.05% level

Table 10. Ties with Other Community Organizations

Mentoring as a part of the program. Mentoring -- both by adults and by other youth -- was a more explicit, formalized goal for Group A interventions than it was for Group B interventions. As shown in Table 11, below, when asked if mentoring were an objective of the program, 52% of Group A interventions answered "yes," compared to 29% of Group B interventions. Thirty-three percent (33%) of Group A programs provided formal youth mentorship opportunities, while only 7% of Group B programs did. When asked if they provided youth mentorship opportunities of any kind (formal or informal), 62% of Group A interventions answered "yes," compared to 43% of Group B interventions.

The wide and varied use of youth mentors was one of the key themes that emerged from our earlier research on "best practice" arts interventions[13]. We found that youth mentorships often were integral to the arts interventions' program objectives (e.g., providing leadership opportunities for adolescents; allowing interested youth to extend their program participation). In other cases, youth mentors played important roles in arts interventions' program operations (e.g., supervising younger participants; leading team exercises).

	GROUP A (% of programs)	GROUP B (% of programs)
Mentoring is objective of program	52%	29%
Provide formal youth mentorship opportunities	33% *	7% *
Provide youth mentorship opportunities of any kind	62%	43%

* Difference is statistically significant at 0.1% level

Table 11. Adult and Youth Mentoring

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Rewards and recognition. While both Groups emphasized end-of-session performances or presentations as a way to recognize the youth who participated in their programs, Group A did so to a higher degree (Group A: 100%; Group B: 86%). Similarly, when asked about additional forms of rewards and recognition (e.g., certificates, media coverage, parties), 81% of Group A interventions said they incorporated them in their programs, compared to 57% of Group B interventions. These results are summarized in Table 12, below.

Recently published studies by Shirley Brice Heath and her colleagues[14,15] suggest other important functions served by the final performance so common to youth arts interventions. These studies found that the activities *leading up to* such a performance (e.g., rehearsals, peer critiques) are themselves key elements in effecting prosocial development in youth. A fuller discussion of these recent studies -- and how they complement our findings -- appears in the Section IV of this report.

	GROUP A (% of programs)	GROUP B (% of programs)
Emphasize performances or presentations	100% *	86% *
Incorporate additional forms of rewards and recognition	81%	57%

* Difference is statistically significant at 0.1% level

Table 12. Program Features Related to Rewards and Recognition

Time commitment of program director. There was a slight difference between the two Groups regarding the employment status of the program director. While 76% of the directors in Group A reported that the program directorship was their primary job, 64% of the directors in Group B reported the same. A larger difference, however, surfaced in the weekly hours the directors devoted to program activities. As Table 13 shows, Group A program directors worked, on average, 37 hours per week on program activities, compared to 28 hours per week for Group B program directors.

We chose to ask questions about the program director's employment status and work hours because our previous research provided qualitative -- but not quantitative -- evidence of the program director's important leadership function[16]. While this study did find differences between the two Groups in the director's job status and weekly hours, the differences are too small to be statistically significant.

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	GROUP A (% of programs -- except if otherwise indicated)	GROUP B (% of programs -- except if otherwise indicated)
Program directorship is primary job	76%	64%
Time devoted to program activities	37 hrs/wk	28 hrs/wk

Table 13. Time Commitment of Program Director

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IV. DISCUSSION AND IMPLICATIONS FOR FUTURE RESEARCH

The primary goal of this study was to better understand how fine arts interventions are able to effect prosocial development in youth. Specifically, our goal was to learn, among well-established arts programs, which kinds of characteristics would distinguish the programs viewed as having a very strong positive impact on developmental outcomes. For this purpose, we wanted to gather evidence that would either support or counter earlier studies (including our own) which identified particular features of art interventions as potential keys to program effectiveness. What follows is a discussion of some of the most interesting findings of this study.

Our analysis found that serious artistic instruction is a necessary program feature for fine arts interventions to promote prosocial development in youth. By employing professional artists as teachers, by demonstrating artistic discipline, and by placing the youth in a program structured to impart artistic mastery, serious artistic instruction offers an environment of immediate challenge and meaningful rewards. This association of artistic discipline with prosocial development in youth is not a surprise: Our review of the research literature on community-based intervention programs pointed to disciplined effort as one characteristic of effective interventions; our subsequent study of "best practice" arts interventions supported the same conclusion.

The presence of disciplined artistic instruction, however, is not sufficient to explain why some arts interventions are widely viewed as more effective than others in promoting positive developmental change in youth. The data from this study show that both Groups of programs -- those receiving the highest and the lowest ratings for prosocial impact -- are quite strong across the dimensions relating to artistic emphasis and quality. In other words, this characteristic did not discriminate across the two Groups of programs[17].

Thus, artistic discipline may be thought of as a "necessary, but not sufficient" condition for effecting prosocial change within the arts intervention setting. This view, in fact, is consistent with recent research[18] which found that serious arts training provides a fertile environment *within which other key developmental changes can take place*. In other words, it may be the *interaction* of fine arts instruction with other program features which explains how arts interventions are able to effect prosocial development in youth.

What might those other program features be? In this study, five program features were found to be most strongly associated with prosocial impact; in each case, the association with prosocial impact attained statistical significance:

- *Extended time-in-program.* The arts interventions receiving the highest ratings for prosocial impact were more likely to allow participants to repeat classes and were more likely to offer ongoing sessions that continued indefinitely.
- *Complementary program components.* The arts interventions receiving the highest ratings for prosocial impact were more likely to provide youth with additional program components beyond arts instruction. These additional program components included counseling, sports, tutoring, and computer labs.
- *Ties with other community organizations.* The arts interventions receiving the highest ratings for prosocial impact were more likely to have ties with one or more community organizations. These community organizations included schools, other arts organizations, youth service agencies, and community centers.
- *Youth mentorship opportunities.* The arts interventions receiving the highest ratings for prosocial impact were more likely to provide formal youth mentorship opportunities within their programs. Generally, youth mentors were themselves "graduates" of the program.
- *Emphasis on performance and presentation.* The arts interventions receiving the highest ratings for prosocial impact were more likely to place emphasis on end-of-session performances or presentations. These events generally involved weeks of preparation and culminated with a performance in front of adults and peers.

The above five program characteristics were specifically targeted in the interviews because both our review of the research literature and our study of "best practices" arts interventions led us to expect they were important. The results reported here -- statistically significant differences in the hypothesized direction across the five program characteristics -- corroborate that conclusion.

Other program features targeted in this study also evidenced a link to prosocial impact in the expected direction -- but not at a statistically significant level. For example, Group A arts interventions (those rating highest in prosocial impact) were more likely to treat "life skills" development as a primary objective of their programs; however, while the difference between the two Groups was in the predicted direction and large enough to be noteworthy, it was not statistically significant. Similarly, while Group A arts interventions were more likely to offer "enabling" services such as transportation or meals, the difference was not strong enough to attain statistical significance. The lack of statistically significant differences across these dimensions, however, is not cause to disregard these program features as potential keys to effecting positive developmental change in youth. From a statistical standpoint, finding significant differences within a

group of 35 programs is a difficult hurdle to clear. The fact that we found so many noteworthy (albeit, not statistically significant) differences *in the direction we expected* leads us to keep many of these factors in mind in our future investigations.

We believe the results just reviewed can make an important contribution to the arts intervention community. Given that public service programs are always coping with resource constraints, the findings of this study (together with the prior research on which they are based) help answer the question: "What should we do if we want to develop or sustain a successful fine arts program that aims to have a prosocial developmental impact on youth?" The results presented here help answer that question by providing new evidence that specific program features are associated with arts interventions' success in effecting positive change in youth. These promising indications should be of interest to both policy makers and practitioners in the field.

Our findings both corroborate and complement several recent studies of arts-based social programs for youth. In particular Heath and her colleagues[19] have recently concluded a 10-year longitudinal study of programs outside of schools -- athletic, community-service and arts-based -- that were judged to offer effective learning environments. The researchers offered several reasons why the arts-based programs were more effective than the other programs they investigated. Viewed broadly, these reasons center around the idea that arts programs create environments that "put the young on the edge" -- situations that combine heightened risk, through socially visible performances and peer critiques, with dynamic rules that structure participants' behavior and encourage personal accountability.

Many of this study's results are consistent with such a perspective, which stresses the cognitive and motivational contexts created by effective arts interventions. For example, the emphasis on presentations can be viewed as a way in which the arts interventions push participants towards "high-stakes" behavior subjected to communal examination; intensive and lengthy participation opportunities can reward and shape persistent and dedicated behavior; and finally, the importance of mentoring, found in our Group A programs, appears consistent with the idea of constructive critiques.

Heath's work, with its emphasis on problem-solving and cognition, suggests certain micro-level variables for further investigation to help explain the positive effects of arts interventions. Interestingly, other recent arts-related studies[20] document potentially important sources of prosocial effect at a more macro-level (e.g., taking more than one art course in school; pursuing arts activities during independent free time). Our research findings are consistent with both the "micro" and "macro" perspectives: both

individual-level and program-level variables make important explanatory contributions to understanding prosocial effects of arts interventions.

In fact, our emerging model of effective arts interventions envisions *interactions* between program-level and individual-level variables as the strongest source of prosocial effects. In particular our results strongly indicate that organizational features -- such as the provision of complementary components and ties with other community organizations -- complement the cognitive, motivational, and social features of high-quality arts interventions. Almost certainly, several of these features will be necessary (and no single one sufficient) to ensure success.

To date, the studies on arts interventions -- those conducted by RAND and by others[21,22] -- are highly consistent, converging on a set of results that prove credible. These studies, however, are mainly based on literature reviews, secondary data analyses, and cross-sectional self-report research. What is needed now is field-experimental research that is designed in advance to test the hypotheses emerging from this body of literature, and that relies on a sufficiently sizable sample and extended time frame to generate both statistically and socially significant conclusions.

ENDNOTES

[1] McArthur, D. & Law, S.A. (1996). "The Arts and Prosocial Impact Study: A Review of Current Programs and Literature." Santa Monica, CA: RAND, DRU-1457-LADCA.

[2] Stone, A., McArthur, D., Law, S.A., Moini, J. (1997). "The Arts and Prosocial Impact Study: An Examination of Best Practices." Santa Monica, CA: RAND, DRU-1686-LADCA.

[3] Ibid 1, 2.

[4] The mean rating for each program was calculated as follows: First, points were assigned to each expert's rating of the program in the following manner: "very strong" was assigned three points; "strong" was assigned two points; and "not so strong" was assigned one point. (No points were assigned if experts responded "don't know", "never heard of", or left the space blank.) Next, a point total for each program was calculated by summing the point scores across all experts who rated that program on the three-point scale. Finally, the point total was divided by the number of experts rating that program on the three-point scale; the resulting number was mean rating for that program.

[5] See footnote #5 for description of mean rating calculation.

[6] Programs with a mean rating of 2.41 or higher were 0.75 standard deviations above the mean score of all 121 programs; programs with a mean rating of 1.96 or lower were 0.75 standard deviations below the mean score of all 121 programs.

[7] Ibid 1, 2.

[8] Two types of non-parametric statistical tests were used in this analysis. A chi-square test was performed to test the difference between the proportion of Group A programs and Group B programs exhibiting a particular characteristic. A two-sample Wilcoxon test was performed to test the difference between medians of Group A programs and Group B programs for a particular set of observations.

[9] Three asterisks (***) indicates statistical significance at the 0.01 level; two asterisks (**) indicates statistical significance at the 0.05 level; one asterisk (*) indicates statistical significance at the 0.1 level.

[10] Ibid 1.

[11] A few programs (in both Groups A and B) hired youth on a full- or part-time basis to complete specific projects. We excluded these cases in the calculation of average hours of class time per week in order not to skew the results with data we judged to be qualitatively distinct from the rest.

[12] Ibid 1.

[13] Ibid 2.

[14] Heath, Shirley Brice, & Soep, Elisabeth (1998). "The Work of Learning at Youth-based Organizations: A Case for the Arts." Stanford University. Prepared for submission to Educational Researcher.

[15] Heath, Shirley Brice & Roach, Adelma Aurora (1998). "The Arts in the Nonschool Hours: Strategic Opportunities for Meeting the Educational, Civic Learning, and Job-training Goals of American Youth." Stanford University and The Carnegie Foundation for the Advancement of Teaching. A Briefing for the President's Committee on the Arts and Humanities.

[16] Ibid 2.

[17] It is possible that this similarity between the two Groups is due, in part, to our sample selection strategy which identified only the most widely-known arts interventions for in-depth interviews.

[18] Ibid 14, 15.

[19] Ibid 14, 15.

[20] Catterall, James S. "Involvement in the Arts and Success in Secondary School." The UCLA Imagination Project, Graduate School of Education & Information Studies, UCLA. Americans for the Arts Monographs, Vol. 1, No. 9.

[21] Ibid 14, 15, 20

[22] Caliber Associates (1998). "The YouthARTS Development Project Outcome Evaluation Report." Prepared for the U.S. Department of Justice, Office of Juvenile Justice and Delinquency Prevention.

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Appendix A

RAND

February 2, 1998

Dear :

We have contacted you with the hope that you will help us with our research by completing the attached confidential survey and returning it to us in the envelope provided.

The RAND Corporation is conducting a three-phase research project examining the social benefits of community-based fine arts interventions which target at-risk youth. This study has been commissioned by the Los Angeles Cultural Affairs Department, and is funded by a number of public and private organizations. The motivation of this study is to provide scientific evidence to supplement the existing anecdotal evidence that the arts indeed contribute significantly to societal well-being.

The ultimate goal of our study is to field a multi-year evaluation of community-based fine arts interventions which work with at-risk youth to determine whether such programs generate measurable "prosocial" outcomes in the youth that they serve (e.g., lower rates of delinquency and drug use, better school attendance and interpersonal skills, etc.). We have already completed the early phases of our study, which resulted in a review of the relevant research literature, the development of a conceptual framework with which to examine the efficacy of community-based fine arts programs, and an investigation into "best practices" in the field.

At this point in our research we are contacting several individuals (such as yourself) who have knowledge of arts interventions and/or youth services, to provide us with their expert judgment regarding which LA-area arts interventions seem to be the strongest in working with at-risk youth, and which arts interventions (while quite possibly high quality in other important respects) do not seem as strong in generating a broad-based positive impact in the youth that they serve. In other words, we are asking a variety of experts to rate a series of arts interventions for their strength in affecting prosocial outcomes in youth.

Based on the program ratings we receive from you and the other experts, we will select approximately 60 arts interventions to interview by telephone. These interviews are designed to give us information about which program features are and are not associated with prosocial outcomes in at-risk youth. The programs we select for interviewing will include both highly regarded programs and those which are not thought of so highly by you and the other experts surveyed (all responses to the survey will be kept confidential). By collecting data from such a range of programs we will be able to refine our conceptual model which relates specific program features with pro-social benefits in youth. These insights, in turn, will be used in the final phase of our study when we conduct our multi-year field evaluation of fine arts interventions.

The attached survey includes names of approximately 240 programs and organizations that deliver arts programming in the Los Angeles area. Since there currently is no centralized listing of arts interventions that serve at-risk youth, we generated the survey names from several databases and directories that either focused on the arts in general, or on youth-arts services. Because in most cases a description of the program was not included in these databases, we expect that some of the entries in our survey may offer arts programming, but not for at-risk youth (e.g., they may offer only adult arts programs). For this reason, we have included the category "never heard of" for you to select if you are unaware of an at-risk youth arts component associated with the program or organization named in the survey.

Arts and Prosocial Impact Study

For each program listed in the attached survey, please place a mark in one of the five columns indicated: "very strong", "strong", "not so strong", "don't know", or "never heard of." We recognize that there are many ways to judge the strength of a program, but for our purposes, we'd like for you to focus on the degree to which a program fosters positive social change in youth. By this we mean the degree to which programs help bring about changes such as better school attendance, learning to work successfully with others, lower incidence of delinquency, etc. We wish to emphasize that for this study we are not examining the strength of the artistic instruction, though we certainly recognize its importance. Because we are asking you to judge these programs only on one facet, we realize that any rating of "not so strong" should not be considered a rating of the overall quality of the program. We hope this caveat will help you be candid in your ratings.

To further encourage your candor, we have designed this survey so that all experts' responses will be anonymous. We have numbered the surveys just to organize our mailings and follow-up, but the completed surveys we receive will be analyzed anonymously. For this reason, we ask that you do not sign the rating form nor provide a return address on the self-addressed stamped envelope we have provided for the return of the completed survey. Finally, the results of this survey will not be presented in such a way that would allow any individual arts program's rankings to be discerned.

We recognize the effort that this task will take, and given your busy schedules, we thank you in advance for helping with this important research. When you have completed the form, please insert it into the envelope provided and drop it in the mail. If for some reason the envelope is separated from this packet, you can mail it directly to:

Joy Moini
RAND Corporation
1700 Main Street
Santa Monica, CA 90407

If you have any further questions, please feel free to contact Joy Moini at (310) 393-0411 ext. 6328. Thanks for your time and effort in this project.

Sincerely,

David McArthur	Ann Stone	Joy Moini
Ph.D.	Doctoral Fellow	Research Assistant

Encl.

Expert Survey

INSTRUCTIONS

For each program/organization listed below, please place a mark in one of the five columns indicated: "very strong", "strong", "not so strong", "don't know", or "never heard of." We recognize that there are many ways to judge the strength of a program, but for purposes of this survey, we'd like for you to focus on the degree to which a program fosters positive social change in youth. By this we mean the degree to which programs help bring about changes such as better school attendance, learning to work successfully with others, lower incidence of delinquency, etc. We wish to emphasize that for this study we are not examining the strength of the artistic instruction, though we certainly recognize its importance. Please select "never heard of" if you are unaware of an at-risk youth arts component associated with a particular program or organization named in the survey. All survey responses will be kept confidential. Thank you.

ARTS PROGRAM OR SPONSORING ORGANIZATION	VERY STRONG	STRONG	NOT SO STRONG	DON'T KNOW	NEVER HEARD OF	COMMENTS (optional)
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						
11.						
12.						
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Appendix B

Program Interview Protocol

Program Features

- Non-school site (NS)
  -Is your program a community-based arts program (rather than part of the school curriculum)?
- Fine Arts (FA)
  -What kinds of art classes does your program offer?
- Age Range
  -What is the age range of participants in your program?
- At-risk youth (AT)
  -Do you serve youth from economically disadvantaged areas?
  -Do you serve youth from areas with high gang activity?
  -Do you serve youth with a previous history of disciplinary trouble?
- Ethnicity/Language
  -Do you serve a bilingual area?
  -Do you have staff to accommodate bilingual youth?

- Overview of the program
  -(i.e., structure, types of classes, mission etc.)
  - number of components for specific questioning ____

Program Age and Size

1. When was the program established?
   -always been in current form?
   -if not, how changed and why?

2. How do kids enroll in your program?
   (N) [probe: do they contact you directly to sign up or do other organizations, such as schools and community centers handle the enrollment?}
   (O) [if other organizations handle the enrollment, do you offer a choice of arts classes that [the organization] can choose from?]

   -how many different classes do you offer?
   -how many different artist-teachers?
   -how are the choices made of what classes and teachers go to which sites?

(O) 3. At how many different locations (sites) do you offer classes?
   [probe: do you have a primary home location?
   what, if any, are the other locations (i.e., schools, community centers, churches)

(O) 4. How many kids do you serve each year?
   -how many kids per site?

[Now I'd like to ask you some specific questions about the different components of your program. Are you the best person to talk to?

Let's start with_____; please answer each question for each component of your program]

Enrollment and Time in Program

Time spent in class

(TT_1) 1. How many weeks do each of the art classes run?

2. How many hours per week?

3. Do kids need to enroll and maintain attendance to continue participating or can kids just drop in whenever they want to?

4. What percentage of kids stay enrolled through the end of the class?

5. What percentage come regularly to each session?

Extended Time in Program

(TT_1) 1. Can kids repeat a class if they want?

2. Is there a sequence or choice of additional classes kids can take?
[probe: -beginning and advanced classes
-different artistic offerings?]

3. What percentage of kids take more than one class?

4. Are there opportunities for kids to use your facility when class is not in session?
[probe: for example, to finish a project]

Class Structure and Objectives

Class structure and objectives

(TT_2) 1. Could you describe for me what goes on in class during a particular session?
[probe: how the session starts, what the kids do etc.]

(TT_2) 2. Does each session include teacher instruction or a demonstration of the artistic discipline?

(TT_2) 3. Are there tasks set out to be completed in each session, or do the participants go at their own pace?

(T) 4. How much emphasis is placed on participants actually learning a particular arts discipline?
[probe: are they learning skills and techniques that a developing artist would need to master?]

(T) 5. In your program is it more important for a kid to be exposed to one artistic discipline in depth or to be exposed to several arts disciplines in a broad based survey fashion?

Work Skills/Life Skills: Incorporates life skills/work-related skills with artistic discipline

1. How important is it for participants to acquire other skills in your program, beyond the art?

(WS/LS) [probe: would you consider this a primary objective of your program or is it a positive but secondary objective with the primary goal being to develop artistic skills]

(LS) -if yes, what skills?
- -creative thinking?
- -conflict resolution?
- -improved perception of self?
- -improved learning in subjects outside the arts?

[probe: -can you think of any others?

(WS) -what about work related skills?]
- -writing and literacy skills
- -work-related arts skills
- -office skills
- -leadership and supervisory skills

Personnel

Teachers and Mentors

Teachers

(T) 1. Are your teachers professional artists?
[probe: -have they had formal arts education or training?
-when not teaching, do they work as artists?]

(P) 2. Do your teachers have any background working with at-risk kids or kids in any other community programs?

(P) 3. Do you provide special training for teachers to work with the kids in your program?

(M) 4. Do you encourage the teachers in your program to provide a mentoring role?

-If so, do you encourage this to arise somehow (informally), or is it a goal to create this relationship?

(P) 5. What is the average tenure of teachers in your program?
[probe: what is your sense of the rate of turnover of teachers?
-is it a problem for you?

Youth Mentors

(M) 1. Does your program include youth mentors?

(M) 2. If so, are they formal or informal positions?
[probe: formal: set hours, paid, selection process

informal: hanging out, talking to kids, assisting teachers]

(TT_1) 3. Are the mentors program graduates?
[probe: what percentage of students tend to go on to be youth mentors?]

Program Directors

(P) 1. How long have you been with the program?
[probe: founder?]

(P) 2. Are you a professional artist yourself?
[probe: -have you had formal arts education or training?
-when not working in the program, do you work as an artist?]

(P) 3. How many hours per week do you devote to program activities?
[probe: is your role in [the program] your primary occupation?
[do you have another job?]
-Does your program work frequently require evening or weekend hours?

Other Staff

(P) 1. Does your program have other staff, paid or unpaid, besides you, the artist-teachers, (and youth mentors)?
-If yes, what tasks do they perform?

Supplementary Program Features

Complementary interventions

(CC) 1. Does the program offer other, non-art classes or activities such as sports activities, tutoring or others?

Enabling component

(EC) 1. Do you offer any special services to boost program attendance like transportation, meals or providing a place to hang out? Other?

2. Is there cost for participation?

3. Do you offer scholarship or other assistance for kids that may not be able to afford the cost?

4. What proportion of kids receive financial assistance?

Network of Supports

(N) 1. Does your program have informal or formal contacts with any social service agencies?

[probe: for example, if a kid is having trouble at home, how would you handle it?]

2. What are some agencies/services you've been in contact with or referred participants to in the past year?

3. Does your program have partnerships with other organizations in the community, either formal or informal such as with schools, museums, businesses etc.?

4. What organizations have you partnered with in the last year?
[probe: what is it that you get out of the partnership?]

Recognition and Rewards

(R) 1. Do classes work towards a performance, presentation or exhibition at the end?

2. Are there rewards or other forms of recognition that participants receive?
[probe: i.e., -scholarships, trips, official/public commendations]

3. Are there occasions where you drop participants and they are prevented from continuing in your program, for example, if there are persistent behavior problems, poor attendance etc.?
-Do you let participants know of these conditions of participation up front?

4. How else does a kid feel or know he is successful?
[probe: acceptance by peers, etc.]

Evaluation component

(E) 1. Do you conduct any evaluation of your program?
-If yes, please describe
[probe: have you made use of an outside evaluator or do you do it yourself?

-If no, even informal assessment?
[probe: for example, keeping track of participants after the class is over or (conducting) a class evaluation after the class ends

2. What are your own best indicators when thinking about the success of your program?

In the event that we are able to continue this study further, are you willing to be contacted again?

Is there anything else that you'd like to tell me about your program—things I might not be aware of or thought about?

Are there any questions that you'd like to ask me?

Appendix C

ID#_____

Program Data Chart

PROGRAM FEATURES								
	NON-SCHOOL SITE (NS)		FINE ARTS (FA)		AGE RANGE OF PARTICIPANTS	AT-RISK YOUTH (AT)	BILINGUAL AREA	NUMBER OF COMPONENTS
	NO ❑	YES ❑	NO ❑	YES ❑		-poor area ❑ -gangs ❑ -discipline trouble ❑	NO ❑ YES ❑ STAFF ❑	

PROGRAM AGE AND SIZE					
	PROGRAM ESTABLISHED				EXPLAIN (HOW CHANGED AND WHY)
	WHEN:_____	ALWAYS IN CURRENT FORM			
		NO ❑	YES ❑		
	PROGRAM ENROLLMENT (0?)				EXPLAIN
	INDEPENDENT ❑	CONTRACTOR ❑	# OF LOCATIONS		
	OFFER CHOICE OF CLASSES:		PRIMARY HOME LOCATION		
	NO ❑	YES ❑	NO ❑	YES ❑	
	HOW MANY CLASSES TOTAL? ___		# SERVED _____		
	HOW MANY A-T TOTAL? ___		# OF KIDS PER SITE _____		

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NUMBER OF COMPONENTS:_____

TIME IN PROGRAM								
	EXTENDED TIME IN PROGRAM							
	REPEAT A CLASS		MULTIPLE CLASSES		% THAT TAKE MORE THAN ONE CLASS _____			EXPLAIN
	NO ❑	YES ❑	NO ❑	YES ❑				
	TIME SPENT IN CLASS (TT_1)							EXPLAIN
	# OF WEEKS ___		MAINTAIN ATTENDANCE ❑		DROP IN ❑	USE FACILITY TO PURSUE ART OUTSIDE OF CLASS		
	HOURS PER WEEK ____		% STAY ENROLLED _____ % COME REGULARLY _____			NO ❑	YES ❑	
CLASS STRUCTURE & OBJECTIVES								
	SET TASKS ❑ OWN PACE ❑ (TT_2)		ARTS DEMO EACH SESSION (T)		EMPHASIS ON LEARNING THE ART (T)			DEPTH VS. BREADTH (T)	EXPLAIN
			Y	N	H	M	L	ONE ART ❑ SEVERAL ARTS ❑	

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ACQUIRE OTHER SKILLS					
	LIFE SKILLS (LS)				EXPLAIN
	NO ❑	PRIMARY ❑	SECONDARY ❑		
		SKILLS: CREATIVE THINKING ❑ CONFLICT RESOLUTION ❑ IMPROVED PERCEPTION OF SELF AND ❑ ACADEMIC ABILITIES ❑ IMPROVED LEARNING ❑ WRITING/LITERACY ❑			
	WORK SKILLS (WS)				EXPLAIN
	NO ❑	PRIMARY ❑	SECONDARY ❑		
		SKILLS: WORK-RELATED ARTS SKILLS ❑ OFFICE SKILLS ❑ LEADERSHIP/SUPERVISORY ❑			

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PERSONNEL										
	TEACHERS									EXPLAIN
	PROFESSIONAL ARTIST (T) ❑	YOUTH BACKGROUND (P) ❑	YOUTH TRAINING (P) ❑	MENTORING ROLE (M)			AVG. TURNOVER OF TEACHERS			
				NONE	FOR	INF	H	M	L	
	FORMAL ARTS TRAINING ❑			Objective ❑		Not an Objective ❑				
	YOUTH MENTORS (M)									EXPLAIN
	NO ❑	FORMAL ❑		INFORMAL ❑		PROGRAM GRADS ❑				
	PROGRAM DIRECTOR (P)									EXPLAIN
	FOUNDER ❑	PROFESSIONAL ARTIST ❑		HRS PER WK_____ EVENINGS ❑		PRIMARY JOB ❑ OTHER ❑				
	OTHER STAFF (P)									EXPLAIN TASKS PERFORMED:
	NO ❑	YES ❑								
		PAID ❑ UNPAID ❑								
SUPPLEMENTARY PROGRAM FEATURES										
	COMPLEMENTARY INTERVENTIONS (CC)									EXPLAIN
	NO ❑	YES ❑								
		SPORTS ❑ COMPUTERS ❑ JOB TRAINING ❑ CAREER COUNSELING ❑ HW HELP ❑ TUTORING ❑ PSYCH. COUNSELING ❑ HEALTH CARE ❑								

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	ENABLING COMPONENT (EC)				EXPLAIN
	NO ❑	YES ❑			
		TRANSPORTATION ❑ ON-SITE ❑ FINANCIAL ❑ INTERACT W/ P/G ❑ MEALS ❑ BEYOND TIME ❑ BRO./SIS. ❑ "HANGING OUT" ❑			
		SCHOLARSHIP/ ASSISTANCE ❑			
		% RECEIVED _____			
	NETWORK OF SUPPORTS (N)				EXPLAIN (WHICH ORGS):
	SOCIAL SERVICE		COMMUNITY ORGS.		
	NO ❑	YES ❑	NO ❑	YES ❑	
	RECOGNITION/ REWARDS (R)				EXPLAIN
	END PERFORMANCE/ PRESENTATION ❑	OTHER REWARDS/ RECOGNITION		SANCTIONS	
		NO ❑	YES ❑	YES ❑	
			SCHOLARSHIPS ❑ TRIPS ❑ OFFICIAL/PUBLIC COMMENDATIONS ❑ OTHER ❑	PART. MADE AWARE ❑	
	EVALUATION (E)				EXPLAIN
	NO ❑	YES ❑			
		INSIDE ❑	OUTSIDE ❑		
	MEASURES OF SUCCESS				
	PROGRAM DIRECTOR'S:		KIDS PERCEPTION OF SUCCESS:		

WILLING TO BE INTERVIEWED AGAIN ❑

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Program Summary Chart

ID #_____

O	Independent	Contractor	

$TT_{(1\&2)}$	Time spent in class				Extended Time in Program			Time on Task (TT_2)	
	Hrs.	Wk.	Total	Rank	Means	%	Rank	H	L
					R — M —	— —			

T	Professional Artist		Emphasis on Art			Arts Demo Each	
	Yes	No	H	M	L	Yes	No

LS	Number	Rank	Primary	Secondary

WS	Number	Rank	Primary	Secondary

$P_{(DIR)}$	Professional Artist		Founder		Primary Job		Hours/Week
	Yes	No	Yes	No	Yes	No	

M	Adult Mentors					Youth Mentors		
	None	Formal	Informal	Objective	Not an objective	Formal	Inform.	None

$P_{(T)}$	Professional Artist		Youth Background	Youth Training in Program	Teacher Turnover		
	Yes	No			H	M	L

CC	Number	Rank	Provided by Program	
			Yes	No

EC	Number	Rank

N	Strength of Ties			Number of Org. Ties	
	S	M	NS	Formal	Informal

R	Performance/Presentation		Rewards/Recognition		Sanctions	
	Yes	No	Yes	No	Yes	No

E	Inside		Outside	None
	Formal	Informal		

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